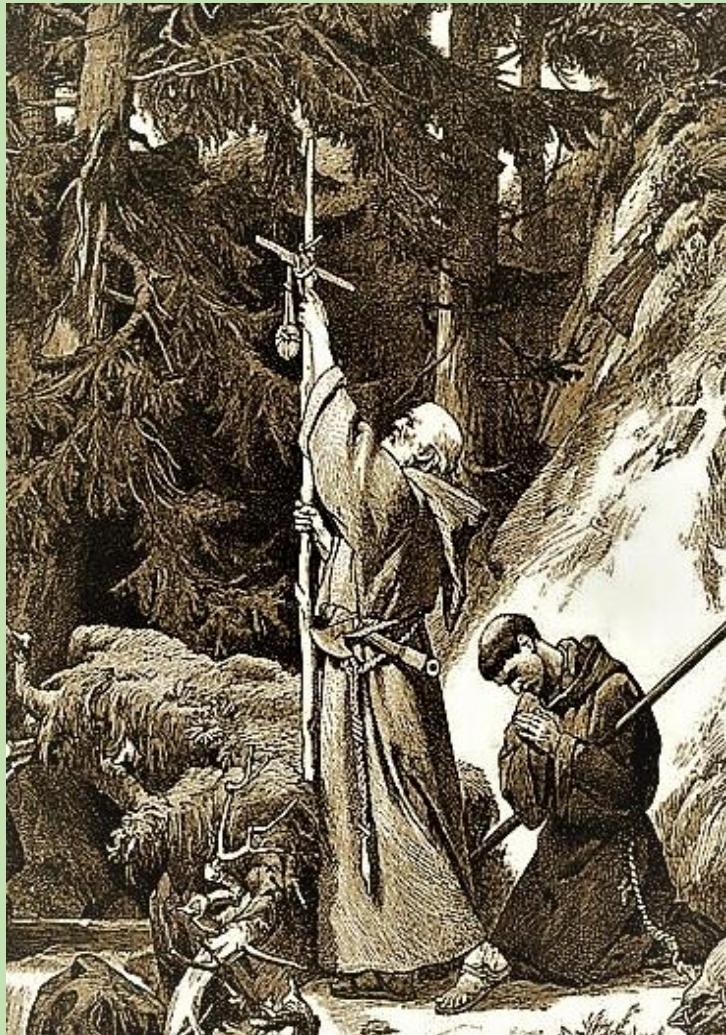


VOCES CHRISTIANAE

Gallus Cantata No. 2

Pompa



Clive Strutt

Cover: A 19th century ‘vector illustration’ by ‘clu’ (an iGetty image) of the monk Saint Gall holding a cross in the forest founding Sankt Gallen.

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**Voces Christianæ
Gallus Cantata No. 2
*Pompa***

Clive Strutt

II POMPA

(i) TROPUS "Hodie, sanctissime patroni nostri"

*Allegro non troppo,
con solennità*

(Tenor solo, & SATB choir)

The score consists of two systems of music. The top system is for Tenor solo and SATB choir. The Tenor part starts with a forte dynamic (f) and a 2/4 time signature. The SATB choir part follows with a dynamic ff. The vocal line includes lyrics: "Ho--di-e sanc--ti-si-mi pa-tro-ni nos-tri Gal--li a-ni-ma". The bottom system is for a soprano (S), alto (A), and basso (B) choir. It also begins with a forte dynamic (f) and a 2/4 time signature. The vocal line continues the lyrics from the top system.

TENOR SOLO

Soprano
Alto
Tenor Solo
Bass

cho...ris su...per-nis iunc...ta iu...bi-lat.
Qui...es ver...sus sa...cer-dos et

TENOR SOLO

tu-----i Do-mi-ne in---du---ant jus---ti---ti-am

S A C O R O T B

rex sum-mus at---que im-men-sus ut ti-bi pla-ce-re pas-sint

TENOR SOLO

cresc. *f*

et sanc--ti tu-i ex-sul--tent.
sanctis me-ri-tis in ex-ul-ta-ti-o-ne sem-pi-ter---ne tri-ni-ta-tis.

(ii) TROPUS TRINITAS (Sarum)

(SSAATTBB in two choirs - α & β)

[$\leftarrow d = d \rightarrow$]

L'istesso tempo

α

β

α

β

α

β

De-us cre--a-tor om-ni-um tu the-os ym-on nos-tri pi-e.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The music consists of measures with various note heads and stems. The vocal parts are labeled on the left of each staff. The score includes lyrics written below the staves.

Soprano (S):
C
Soprano (S): $\text{F}^{\#}$ 2

Alto (A):
A
Alto (A): $\text{F}^{\#}$ 2

Tenor (T):
T
Tenor (T): $\text{F}^{\#}$ 2

Bass (B):
B
Bass (B): $\text{G}^{\#}$ 2

Lyrics:

--ley-- son.

Ti-bi lau-des con--

pp cresc.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The music consists of measures with various note heads and stems. The vocal parts are labeled on the left of each staff. The score includes lyrics written below the staves.

Soprano (S):
Soprano (S): $\text{F}^{\#}$ 2

Alto (A):
Alto (A): $\text{F}^{\#}$ 4

Tenor (T):
Tenor (T): $\text{F}^{\#}$ 4

Bass (B):
Bass (B): $\text{G}^{\#}$ 4

Lyrics:

E---ley--

p cresc.

mf

E-- ley--

mf

dim.

pp

-ju-bi-lan-tes re-gum_ Rex Chri-ste or-a-mus-te

mf

dim.

pp

Soprano (S) Alto (A)

Tenor (T) Bass (B)

Laus vir-tus pax et im-pe-ri-um cui est

Soprano (S) Alto (A)

Tenor (T) Bass (B)

Soprano (S) Alto (A)

Tenor (T) Bass (B)

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score includes lyrics in Latin.

Top System:

- Soprano (S):** f dim. (measures 1-2), then dynamic p (measures 3-4).
- Alto (A):** f dim. (measures 1-2), then dynamic p (measures 3-4). Dynamics cresc. (measures 5-6), mf (measures 7-8).
- Tenor (T):** pp (measures 1-2), then dynamic p (measures 3-4). Dynamics cresc. (measures 5-6), mp (measures 7-8). Diminuendo (measures 9-10).
- Bass (B):** pp (measures 1-2), then dynamic p (measures 3-4). Dynamics cresc. (measures 5-6), mp (measures 7-8). Diminuendo (measures 9-10).

Lyrics: Chri---ste_ rex_ u-ni--ce Pa-tris al-mi-na-te co-e-ter-ne_

Second System:

- Soprano (S):** Crescendo (measures 1-2), f (measures 3-4). Dynamics p (measures 5-6), f (measures 7-8).
- Alto (A):** Crescendo (measures 1-2), f (measures 3-4). Dynamics p (measures 5-6), f (measures 7-8).
- Tenor (T):** Dynamics p (measures 1-2), f (measures 3-4).
- Bass (B):** Dynamics p (measures 1-2), f (measures 3-4).

Lyrics: --ley-- son_ --ley-- son_

Bottom System:

- Tenor (T):** Dynamics p (measures 1-2), f (measures 3-4).
- Bass (B):** Dynamics p (measures 1-2), f (measures 3-4).

Final Notes: Qui per---di---

Tenor (T) Bass (B)

CORO

o-ves tu-æ Je--su_ pas-tor bo--ne.

A handwritten musical score for soprano (S) and alto (A) voices. The score consists of two staves. The soprano staff has a key signature of one sharp, a tempo of $\frac{4}{4}$, and dynamic markings p and f . The alto staff has a key signature of one sharp, a tempo of $\frac{4}{4}$, and dynamic markings p and f . The vocal parts are separated by a brace labeled "CORO". The lyrics "non dim." are written above both staves. The vocal parts begin with a dotted half note followed by a quarter note. The soprano part ends with a forte dynamic f and a sixteenth-note cluster. The alto part ends with a forte dynamic f and a sixteenth-note cluster. The vocal parts end with a fermata over the last note.

Tenor 3 = *pp cresc. - f*

Tenor 2 = *pp cresc. - f*

Bass 2 = *pp cresc. - f*

Con-sola-tor Spi-ri-tus sup-pli-ces ym-as te ex-or-a-mus

Soprano (S) 2 parts:

dim. mf cresc. f

dim. mp

Alto (A) 2 parts:

dim. mf cresc. f

dim. mp

Text: --ley- son

Tenor (T) 2 parts:

pp mp cresc. mf

Bass (B) 2 parts:

pp mp cresc. mf

Text: Vir-tus nos-tra Do-mi-ne

Soprano (S) 2 parts:

f

dim. mf

Text: E-ley

Alto (A) 2 parts:

f

dim. mf

Tenor (T) 2 parts:

cresc. f

Text: at-que sa-lus nos-tra in e-ter-num

Bass (B) 2 parts:

cresc. f

Soprano (S) mf
 Alto (A) mf
 Tenor (T) mf
 Bass (B) dim.
 Coro A dim.
 Coro B dim.

Soprano (S): *...son*
Alto (A): *...son*
Tenor (T): *Sum-me De-us et u-ne vi-te do-na no-bis tri-bu-e mi-*
Bass (B): *...ey*
Coro A: *E-----ley-----*
Coro B: *...ser-tus nos-tri que tu dig-ner---is. [Coro B tacet]*

The musical score consists of four staves. The first two staves (Soprano and Alto) begin with dynamic *f* and *mf*. The Tenor (T) and Bass (B) staves begin with *mf*. The Coro A and Coro B staves also begin with *mf*. The vocal parts are primarily in 2/4 time, indicated by a '2' in a circle. The bass part includes a section in 3/4 time. The vocal parts are mostly sustained notes or simple rhythmic patterns. The coro parts feature more complex rhythms, including sixteenth-note patterns. The bass part has a prominent eighth-note pattern in the middle section. The vocal parts end with a fermata over the last note, while the coro parts continue with their respective patterns. The bass part ends with a fermata over the last note.

Handwritten musical score for SATB choir and organ. The score consists of two systems of music. The top system shows soprano (S) and alto (A) parts, with a dynamic instruction "cresc. - m" followed by "mp dim." and "pp". The bottom system shows tenor (T) and bass (B) parts, with a dynamic instruction "cresc. - m" followed by "mp dim." and "pp". The vocal parts are written in soprano, alto, tenor, and bass staves. The organ part is indicated by "ORO" and "ORG" in the left margin.

(iii) TROPUS SANCTI GALLI II

(Tenor solo & SATB choir.)

Handwritten musical score for Tenor solo and SATB choir. The Tenor solo part starts with "Un poco più mosso, e vigoroso" and "mf". The SATB choir part follows with "Prop-ter Da-vid, ser-vum tu-um". The vocal parts are written in soprano, alto, tenor, and bass staves.

Handwritten musical score for SATB choir and organ. The SATB choir part continues with "quem ex-al-tas-ti de-pas-tor-e in" and "dim.". The organ part is indicated by "ORO" and "ORG" in the left margin.

Handwritten musical score for Tenor solo and SATB choir. The Tenor solo part continues with "non a-ver--tas fa-ci-em Chri-sti tu-i me-mem-to Do-mi-ne" and "dim.". The SATB choir part continues with "re-gem qui-que spi-ri-ti sanc-to ple-nus lau--dem in". The vocal parts are written in soprano, alto, tenor, and bass staves.

TENOR SOLO

Da-vid et om-nis man-sue-tu-di-nis e-jus.

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

CORO

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

CORO

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

CORO

Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

CORO

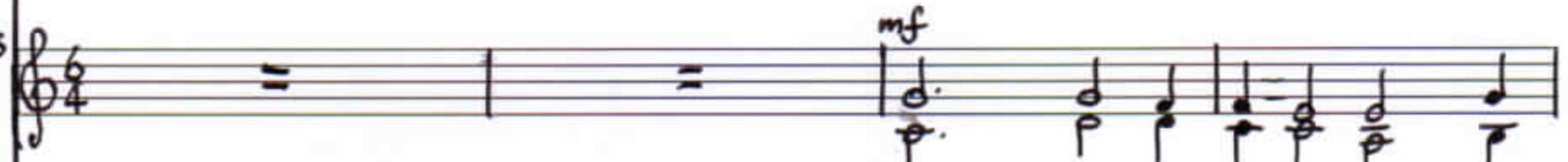
(iv) Sarganser Alpsegen

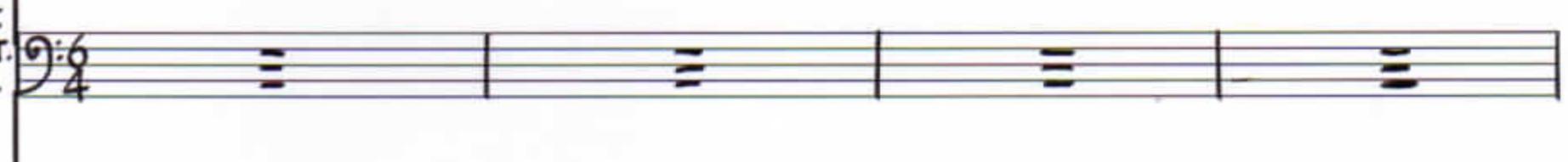
Allegro giocoso

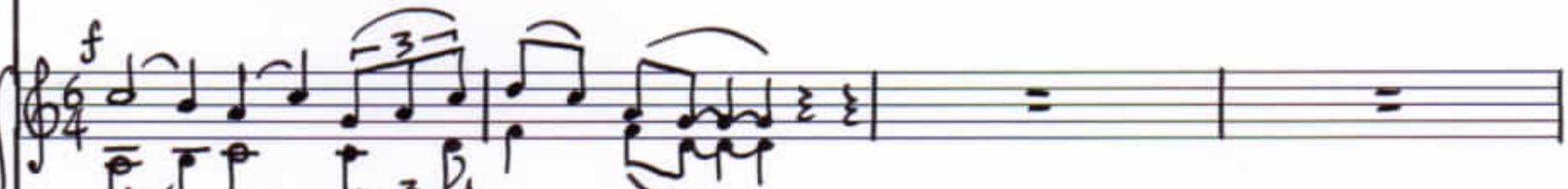
(Children's chorus [Kinderchor = K/C], Mezzo-soprano & Alto [semi-chorus A], Tenor, Baritone, Bass [semi-chorus B], & SATB [coro pieno]).

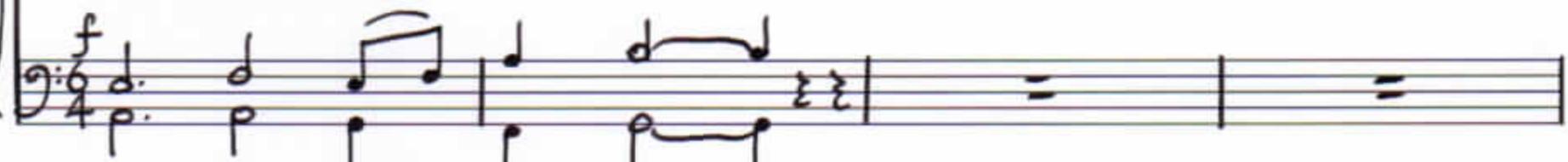
K/C 

Bhuet's Gott und ue-er lieb Herr

M-S A 

T. B. B. 

S A 

CORO PIENO 

A ... ve Ma ----- ri --- a!

T B 

K/C 

Je--su Christ, Li--ber, Hab und Guet und al--les, was hier um ist!

semi-cor A 

semi-cor B 

K/c

Bhüet's Gott und dr lieb hei- lig Sant Jö--- ri, Der wol hier uf wa-chi und

semi-coro { MS A

hö-----ri Bhüet's Gott und dr hei--- lig Sant Mar--ti, Der wol

semi-coro { MS A

hier uf wa-chi und war-ti! Bhüet's Gott und dr lieb hei- lig Sant

semi-coro { MS A

Gall Mit si-nen Götts - hei-li-gen all!

semi-coro { MS A

KIC

Sant Pe-ter! Nimm die Schlüs-sel

Bhüet's Gott und dr hei-ilig Sant Pe---ter! Nimm die Schlüs-sel

(Bar. e bassi all'unisono)

KIC

wo in die rech-ti Hand: Bsch-ließ wo dem Bä-ren sin Gang, Dem

KIC

Wolf dr Zahn, dem Luchs dr Chräu-el, Dem Rap-pen dr Schna-bel, dem

KIC

Wurm dr Schweif, Dem Stern dr Sprung! Bhü---et üs.

Klc

Gott vor sol-cher bö-ser Stund, Daß sol-chi Tier-li mögen we-der
Krat-zen noch bi-Ben, So we-nig als die fal-schen Ju-den ü-seren lie-be Herr-

-gott bsch-iß-en! Bhü--et Gott al-les hier in ü-serm Ring, Und die

-gott bsch-iß-en!

lie-be Mue-ter Gottes mit ihr-em Chind! Bhü--et Gott al-les

lie-be Mue-ter Gottes mit ihr-em Chind! Bhü--et Gott al-les

K/C

hier in ü--serm Tal, — All-hier und ü-ber-all. Bhü-et's Gott und das

semi-coro { MS
A

K/C

walt Gott und das tu--e der lieb Gott!

semi-coro { MS
A

S A

CORO PIENO {

T B

(v) VERSUS RATPERTI DE FESTIVITATE SANCTI GALLI:
"Annua Sancti Dei....."

(SATB Choir)

Molto allegro, e festivamente

BASSI

. An-nu-a, sanc-te de-i, ce-le-bra-mus fes-ta di-e-i, Qua, pa-ter, e ter-ri-

BASSI

= sy-de-ra, Gal-le, pe-tis. Ec-ce di-es po-pu-lis mi-cat hec sanc-tis-si-ma
(Part-bar)

B.

= nos-tris, Quo-rum tu prin-ceps auctor ad as-tra me-as.

B.

= Fi-ni-bus oc-ci-du-is a-bi-ens suc-ce-dis eo-is, Dans lu-cem

A

[2] Que te-ne-bro-sa fu-it, fi-de-i nec lu-ce re-

B

= ple-bi dog-mat-is ig-ne tu-i, An-----nu-----

A

-ful-sit, Per te ce-les-tem coe-pit ha-ba-re di-em. Hic, u-bi

B

p subito

--d, sanc-----te de-----i,

A

cresc. -----mf-----f

B

cresc. -----mf-----f

ce-----le-----bra-----

A

psal-lit u-bi-que cho-rus. Hic, fu-it ec-ce fe-ri-s sta--ti-o grat-is-si-ma

--mus fes-----ta

A

ser-vis: Nunc se-des sanc-tis te res-pu-ent ma--net.

di----e, fes-----ta di----e,

S

CORO Que te-----ne-----bro-----sa

T

[3] Tu, pa-ter huc ve-ni-ens fers te-cum pa-cis ho-no-res, Hinc to-tem.

B

Qua, pa-----ter, e ter-----

A 

fu---it, fi---de---

pa---lens, quic-quid ad-es-se no-cet. Ex-pu-le-ras no-cu-um com-plens dul-ce-di-ne

--ris sy---de---ra,

A 

--i nec lu---ce

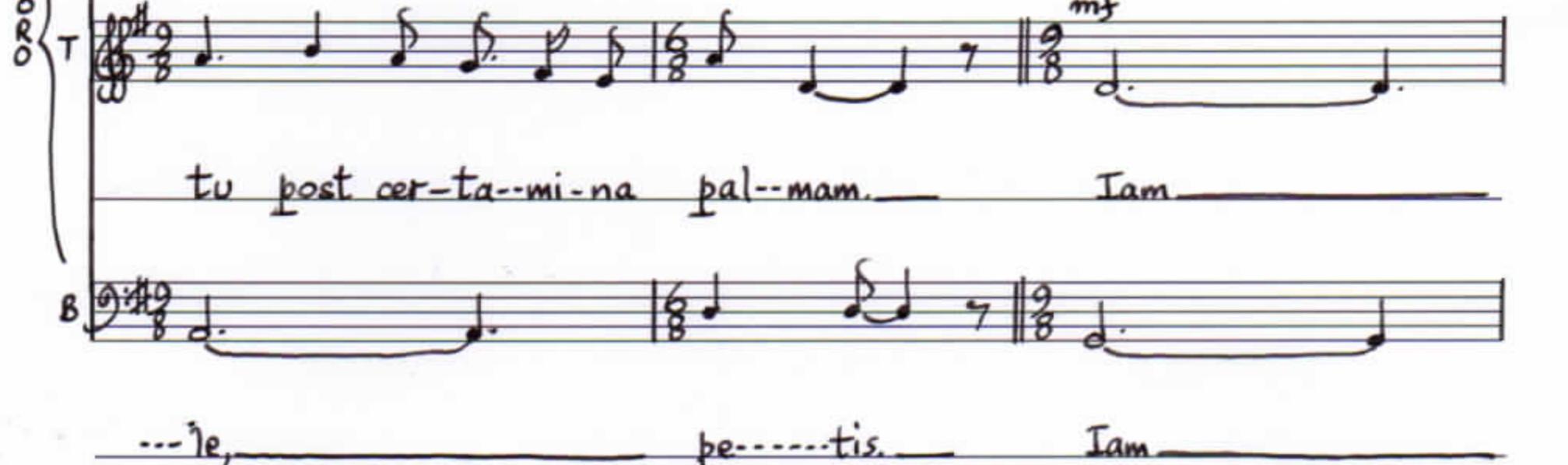
to-tum, Quo cor-pus lin-qvens spi-ri-tus as-tra pe-tit. En-ho-di-e-me-ri-tam

Gal--le, pe---tis, Gal---

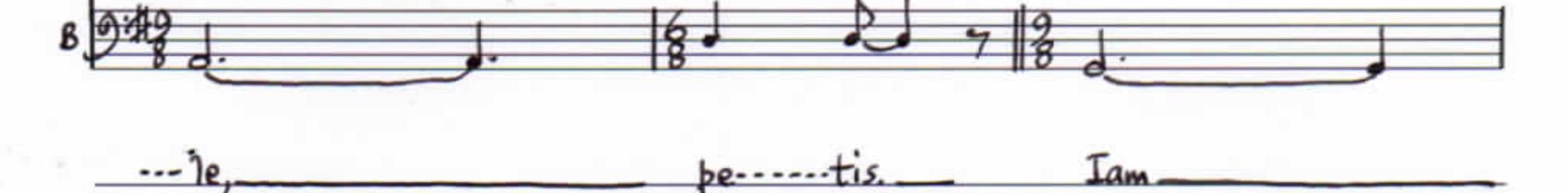
sopr. Iam su-per as-tra

A 

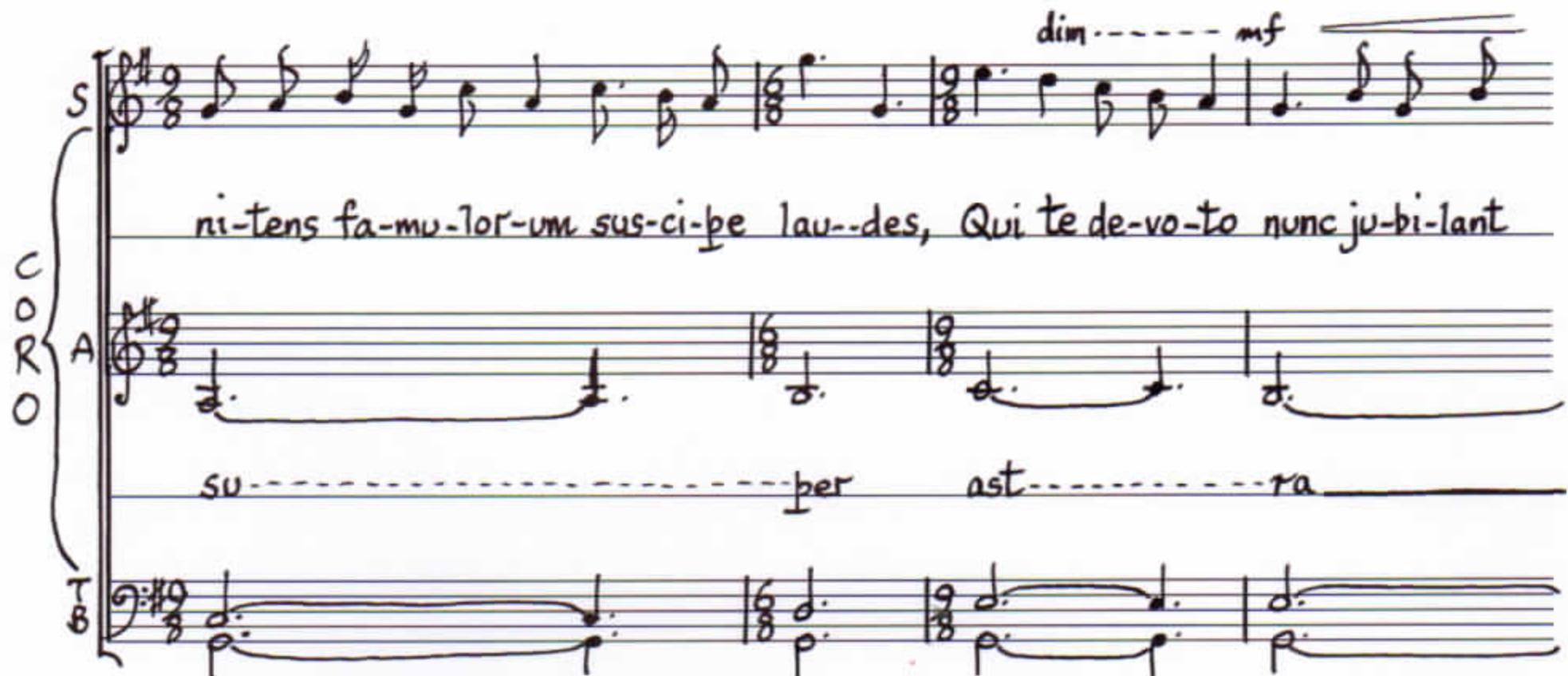
re---ful---sit. Iam

T 

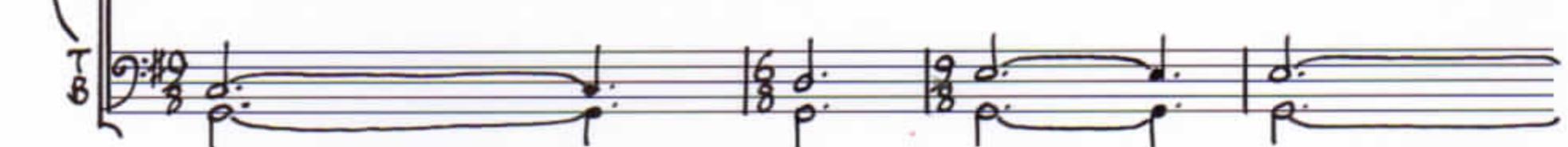
tu post cer-ta-mi-na pal--mam. Iam

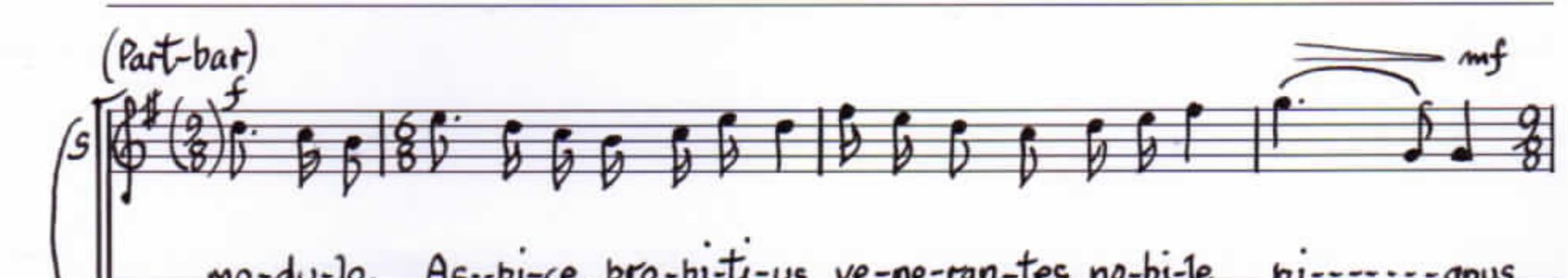
B 

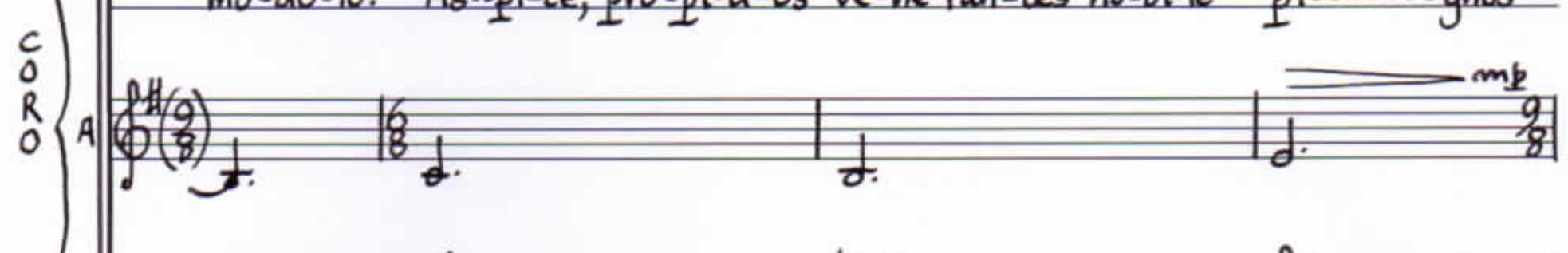
...le, pe---tis. Iam

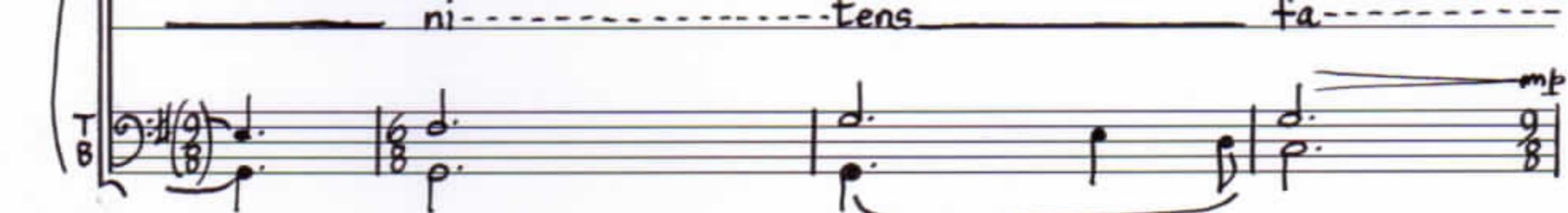
Soprano (S) 

Coro (C) 

Basso (B) 

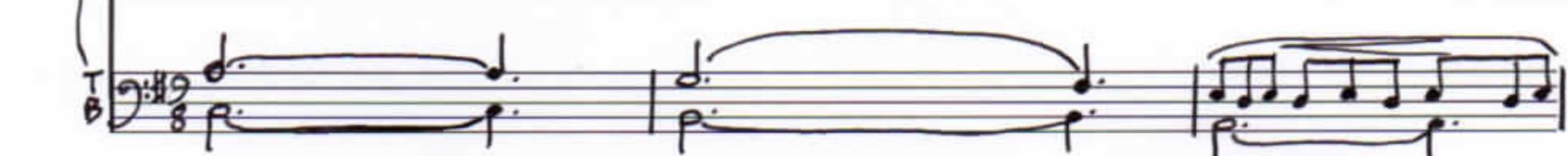
(Part-bar) 

Coro (C) 

Basso (B) 

Soprano (S) 

Coro (C) 

Basso (B) 

Soprano (S) | Alto (A) | Tenor (T) | Bass (B)

CORO

rector ad-es-to tu-is. [5] Hinc do-mi-no tri-no le-ti pan-ga-mus et u-no,
 sus-ci-pe. [5] Hinc do-mi-no tri-no le-ti pan-ga-mus et u-no

P.sob. f | **P.sob.** f | **P.sob.** f

Soprano (S) | Alto (A) | Tenor (T) | Bass (B)

CORO

Qui nos hunc ta-lem fe-cit ha-be-re pa--trem.

(vi) "Gallo patri...."

(SSAATTBB choir)

Adagio solenne

Soprano (S) | Alto (A) | Tenor (T) | Bass (B)

CORO

Gal-lo pa-tri sanc-tis-si-mo Ot-mar-us ab-bas iun-gi---tur

(S.unis.)

Soprano (S) | Alto (A) | Tenor (T) | Bass (B)

CORO

Ist-um lo-cus qui lu-gi-tur, tu-ten-tur et nos sup-pli-ces.

(A.unis.)

(T.unis.)

(B.unis.)